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# American Art News

VOL. XII, No. 20. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, FEBRUARY 21, 1914.

10 pages.

SINGLE COPIES, 10 CENTS.

## DUTCH OLD MASTERS' SHOW.

There will be placed on exhibition at the Scott & Fowles Galleries, 590 Fifth Avenue, on Feb. 28, to remain until March 14, an important loan collection of paintings by "Great Dutch Masters." There will be five Rembrandts, four Hals, three Hobbemas and one example each of Jan Steen, Nicolas Maes and Albert Cuyp. The Rembrandts will be "Young Man Rising from His Chair," "Young Girl Holding Out a Medal," "Jewish Student," "Portrait of Elderly Woman" and "Philemon et Baucis." By Franz Hals will be shown "Young Dutch Nobleman," "Young Dutch Woman," "Michulez de Waal" and "Fisher Girl." The Jan Steen is "Le Malade Imaginaire"; the Maes, a "Dutch Interior"; the Cuyp, a "Horseman and Groom," and the Hobbemas and Ruysdaels, naturally landscapes.

## NEW ART SOCIETY.

The new Art Society recently formed, as told in the ART NEWS last week, under the title of the National Society of American Artists, has issued a statement through its Secretary, H. Ledyard Towle, to the effect that it has been organized "in view of the fact that the opportunity for exhibiting in this country, and in New York in particular, has not kept pace with the works produced." The statement proceeds as follows:

The idea of the new organization is not to compete with, or attempt to supersede, any existing Society, but to provide an opportunity for exhibiting work by the ever-increasing number of artists, for whom the existing organizations are unable to obtain room.

The officers of the Society are Ernest Albert, President; Hobart Nicholls, Vice-President; G. Glenn Newell, Corresponding Secretary; H. Ledyard Towle, Recording Secretary, and Frank Bicknell, Treasurer. These, together with Paul Cornoyer, Charles Bittinger, Jules Turcas and Arthur Crisp form the board of control.

Other members of the Society are John W. Alexander, President of the National Academy, Frank Bicknell, Charles Bittinger, John F. Carlson, F. E. Church, Elliott Clark, Paul Cornoyer, Louis Cohen, Charles Ebert, Marshall Fry, Edmund Greacen, Walter C. Hartson, Harry Hoffman, William R. Leigh, Jonas Lie, George Macrum, F. J. Mulhaupt, Arthur Powell, H. A. Vincent, Everett L. Warner, Gustave Weigand, and others.

The Society will hold its first annual exhibition in the Municipal Galleries, 40 Irving Pl., the latter part of March, to May 1.

## SIMPLE MEM'L TO MORGAN.

The trustees of the American Museum of Natural History have abandoned plans for a bas-relief memorial to J. Pierpont Morgan on the express wishes of his son, J. Pierpont Morgan, who desires simplicity. An inscribed tablet will be erected instead, as suggested by the present head of the Morgan firm. The trustees of the Metropolitan Museum, who are planning to rear a memorial to Mr. Morgan, who was its president, will be guided in the same way.

## Will Head Art Committee.

Hugo Reisinger, of this city, has accepted the invitation of the Earl of Kintore to become honorary commissioner and chairman of the American Fine Art Committee of the U. S. for the Anglo-American Exposition in London this Summer. Mr. Reisinger announces as members of the committee J. W. Alexander, W. M. Chase, Child Hassam, J. Alden Weir, H. G. Cushing, E. T. Redfield and E. C. Tarbell.

## Diptych Sale Denied.

The London "Daily Telegraph" says it has authority for denying the story that the Earl of Pembroke intends to sell the celebrated diptych "King Richard II and His Patron Saint," which it was expected would find its way to America.

## ART BEQUEST TO MINNEAPOLIS.

The distribution of the \$7,000,000 estate of the late Wm. H. Dunwoody, President of the Society of Fine Arts, who died Feb. 8 last, gives \$1,000,000 to buy works for the Art Museum which was made possible by his former gift of \$3,000,000.

The conditions of the art bequest directs that the net annual income of \$50,000 be used for ten years "to purchase pictures and works of art," making a total of \$100,000 available each year, from principal and interest, dwindling each year as the principal is reduced.

## PARIS GETS MORGAN ART.

The Carnavalet Museum has received a number of historic works and objects of art presented to the City of Paris by J. Pierpont Morgan, according to a cable to the N. Y. "Times" of Feb. 17. Many of the treasures belonged to Marie Antoinette, including a fan, lorgnette, and brooch; also a complete collection of medals struck with the effigy of Louis XVI. Mr. Morgan has also presented to the City of Paris a glove worn by Napoleon I, a slipper that belonged to Princess Pauline, and a brooch which belonged to the Queen of Naples.

## NEW BOURGEOIS GALLERIES.

To the list of Fifth Avenue picture Galleries has now been added those of Mr. Stephen Bourgeois, the well-known dealer and connoisseur, whose name and that of his family have been for so many years associated with the fine arts in Europe, and who also enjoys a wide acquaintance among the Cognoscenti in this country.

The new Galleries, which opened to the public on Tuesday last, occupy most of the top floor of the new and handsome greystone building, No. 668 Fifth Ave., just across 53 St. from Fifth Avenue's latest and finest architectural structure—the new St. Thomas Church.

To the arrangement and fitting up of these new Galleries, Mr. Bourgeois has brought that taste in decoration and in the placing of fine pictures in appropriate settings, for which he has won deserved reputation. He has given to his Galleries, that intine atmosphere, which delights the true collector and enhances the beauty and effectiveness of the choice and varied collection of pictures old and modern and art objects displayed.

## Five Handsome Rooms.

The galleries comprise five rooms of good proportions, connected with which are two private offices. The visitor, after a swift ascent in an elevator draped with red hangings so that it resembles a small apartment, enters the first room, through a little hall. This room, hung with a soft pinkish gray brocade silk, is beautifully lit, as are all its fellows, by a top skylight, opening directly from the roof—the daylight softly shaded by grayish white undercurtains. On one line hang a few choice old Chinese paintings, which tone well, with their soft grays and browns, with the room's coloring. These include a Ming XIV century silk presentment of a lady, a servant woman and a gentleman, in a landscape, and eight Yuan paintings on silk, "The Sixteen Sages," each representing two sages in different attitudes. There is also a XV century Japanese screen painted on paper, exceedingly rich and decorative, which forms an effective background to the clou of the display—a remarkable Chinese sculpture of the Wei period, VI century A. D., a head of Buddha extraordinary in expression and modeling.

## A Room of Moderns.

Passing from this small and choice display of early Oriental art in this first room, one enters the second and larger room, some 20 by 15 feet, where on walls, again hung with a pinkish gray brocade silk, hang fine examples of such early and later modern painters as Manet, Monet, Monticelli, Cezanne, van Gogh, Toulouse-Lautrec and the Spaniard—Lucas. The Manet is the well-known and typical portrait of Miss Mary Lambert, the three Monets the early "View on the Seine" (1868), "Cliffs of Dieppe" (1882), and the later and lovely "Spring at Vertheuil."

Monticelli is exemplified by two unusual panels, studies of a White Griffon and a Black Pomeranian dog, and two characteristic glowing outdoors with figures, "Fancy Dress Ball in a Park," and "Ladies in a Park." There are four examples of the virile art of Vincent van Gogh, two flower pieces, a delightful sketch of the "Moulin de la Galette," and a charming Provençal landscape. From the brush of Toulouse-Lautrec—a painter too little known to Americans—are a bust, "Portrait of a Painter," an exceedingly strong canvas, and another bust portrait of a woman in profile, a distinguished harmony of color. Cezanne is shown in a speaking bust portrait of himself, and Lucas in a small bull-fight picture, as full of life and rich in color as if from Goya's brush.

## Old Masters of Quality.

This preliminary display of moderns in the center gallery, whets the appetite for the old masters in the third room, again of generous proportions, its hangings of a rose mauve brocade silk and in the two smaller rear rooms, hung, the right in green, and the left in red. In the larger room the eye is at once attracted by two large and spirited canvases each 92 in. long by 53½ high by G. B. Tiepolo, depicting respectively the legendary "Defence of the Tiber Bridge by (Continued on page 4)



"FRANCES, WIFE OF HENRY ROBINSON, ESQ., AND SON."  
Sir Thomas Lawrence.  
In Griscom Sale, American Art Galleries, Feb. 26-27.

## TWO RAPHAELS DISCOVERED.

Two pictures by Raphael, hitherto attributed "to a pupil of Perugino," have been discovered in the National Museum at Naples by the Director, Prof. Spinazzola.

The pictures represent the Virgin Mary and St. Joseph, and were originally painted for the Church of St. Augustino at Citta di Castello. They were taken by the French at the time of the Napoleonic incursion, but were left in the French church of St. Louis at Rome, whence the King of Naples rescued them after the Restoration.

## REMBRANDT "RELICS" BOGUS.

Acting on reasons advanced by Dr. Bredius for doubting their genuineness, it has been discovered that the supposed Rembrandt relics consisting of a palette and a mahlstick of ivory, said to have belonged to the painter, which were bought by Mr. Sabin in Holland and provisionally accepted by the National Gallery of London, are bogus, and will be destroyed.

## GIFTS TO METROPOLITAN.

Mr. W. B. Dickerman has presented to the Metropolitan Museum, a life-size bronze figure, entitled "La Martyre," by Auguste Rodin, made by the sculptor years ago.

Mr. August Lewis has bequeathed a portrait of Henry George by George de Forest Brush, a plaster cast of a portrait of Joel Barlow by J. A. Houdon has been received from Judge P. T. Barlow, and Mr. E. D. Adams has presented a bronze plaque of J. P. Morgan by Emil Fuchs.

A processional banner of St. Mary Magdalen by Spinello Aretino, bought by the museum last October at the sale of the late Francis M. Bacon, has been placed on view.

Important loans have been made recently by Mrs. J. P. Morgan of Egyptian antiquities in Wing E. Several examples of work of American silversmiths have been loaned by Judge A. T. Clearwater, including a tankard by Paul Revere.

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## ANN'L WATERCOLOR DISPLAY.

The proper caper now in art is "to get there" no matter how one does it. The results justify the means, so the modernists think. But one cannot spend all one's time in getting the proper standpoint from which to view a work of art. All this has only incidentally to do with the fact that gouache or opaque color on canvas has almost nothing to do with water color painting. One might as well say that wall frescoes in tempera are watercolors. So they are some of them—and then again, throwing blobs of paint on the paper so that the result looks like a collision between a water color box and a kaleidoscope, is not conducive to good temper on the part of the beholder though something more or less artistic occasionally results.

### A Fairly Good Show.

All this is but a slight blot on the escutcheon of the American Water Color Society, which is now holding its annual exhibition—the 47th, by the way—in the Knoedler Galleries, 556 Fifth Avenue, to February 28. It is somewhat sad, however, when one sees this well chosen little display of 112 works to recall the days when the annual show, with that of the Etching Club, filled all the galleries of the much lamented old Academy building at Twenty-fourth St. and Fourth Ave.

### The Hudnut Prize Winner.

With one eye on Sorolla y Bastida apparently, and the other on Sargent, Edward W. Potthast has produced a couple of somewhat incomplete studies of seashore life. These he has handled with great appreciation of values and a snappy artistic style which resulted in the least successful of the two, the glimpse of bathers called "A Holiday," winning the initial award of the Alexander M. Hudnut prize of \$200 for the most meritorious watercolor in the exhibition.

It is to be regretted that two other of the most striking and attractive pictures in the display, Adam Emory Albright's two children looking into "The Embers" and the single child's figure, "The Spider's Web," should both be painted in opaque color on canvas.

### Real Watercolors.

How much more attractive in the pure medium, for instance, among the figure pieces, are Rhoda Holme Nichols' girl, "In the Red Coat," with a delightfully expressive and well-modelled face, Rosina Emmett Sherwood's "Indian Summer," a young woman in the open, with her face in such luminous shade, under a straw hat; among the landscapes such works as Edward C. Volkert's "Bathed in Morning Light," Alexander Schilling's "Row of Elms, Autumn," and Walter L. Palmer's "Parting Day," with its truly remarkable sunlight effect on snow, and among the marines Carlton T. Chapman's "On a July Day, Bay of Monterey," F. K. M. Rehn's "The Sea from the Shore, Magnolia, Mass.," and Ben Foster's "The Sullen Sea."

### Other Good Works.

There are four examples of the work of Alice Schille, remarkable for their freedom, unconventionality and truth. The best of these are the "Mother and Child" and "The Garden at Night."

Capital artistic memoranda, and but little more, are Arthur S. Schneider's "Drying Sails" and "In the Quarter of Flats." More solid are Andrew T. Schwartz's "In the Green Mountains" and "Vermont Hills." For Mary Langtry's "Low Tide," with its mother duck and ducklings, there is nothing but praise, and E. Irving Couse has one of his capital Indian subjects in "The War Bonnet." Edmund S. Campbell shows the true watercolor spirit in "Studios" and "Coal Wharf," both at Gloucester, and "Court-yard, Boston Library."

### Stenographic Handling.

E. D. Boit shows great cleverness in his view of the Arno at Florence, but he has reduced his handling to a sort of stenographic method as to figures and buildings and their details. Howard Russell Butler has a beautiful shore scene, called "Bald Head Cliff," and John F. Carson has treated well an unhackneyed subject, "In the Barnyard." George Wharton Edwards handles with effective simplicity, "The Village of Monhegan."

In Charles Warren Eaton's "A Grey Day—Holland," there is an exceedingly clever treatment of a landscape in which wind-tossed poplars and a windmill figure under a lowering sky. More conventional, but poetic is his "At Sundown." W. Granville

Smith, who is another of the true watercolorists—shows fine appreciation of color and values in "Old Philadelphia" and "A Philadelphia Wharf." A bright "Summer" is by Frank Hazell.

There is something of the classic dignity of the treatment of tree and earth forms of Harpignies in C. L. Smith's "Land and Sea," and "Indian Summer," while Cullen Yates handles with breadth and skill an "Autumn Freshet." Very fine and sober is the treatment that Taber Sears has accorded "The Towers of La Rochelle." Jane Peterson has painted very well, both her Venetian scene and an "Old Mill near Princeton."

### Imaginative Subjects.

As to the "Heart of the Forest," by Charles Austin Needham, skillful as are some of its passages, one does not pretend to understand it. Spencer Baird Nicholl's also imaginative subject, with its fine color and impressive effect, called "Invocation," tells its story clearly. Clara T. McChesney has handled well, on perhaps a little too large a scale, a little girl with "The Picture Book." "The Toy Shop Window," of Blanche Greer is capital.

Among others notably represented are Carroll Beckwith ("Thalia"), Ralph M. Calder ("Old Fashioned Garden"), E. G. Eisenlohr, Grant Gordon ("The Lime Juicer"), Charles P. Gruppe, John C. Huffington, Cecil Jay, Francis McComas, Mary Lane McMillen, F. Luis Mora, Percy Moran, G. Glenn Newell, Hobart Nichols, W. Merritt Post, Edith F. Schwab, Mrs. E. M. Scott, Henry B. Snell, Thure de Thulstrup, James Symington and Florence Wyman.

A. v. C.

## PA. ACADEMY DISPLAY.

(Second Notice)

In my hurried first review of the current Phila. Academy display last week the announcement of the award of the Mary Smith prize of \$100, for the best painting by a resident woman artist, to Gretchen W. Rogers, for her sympathetic, truthful three quarter length seated presentment of a young woman, was unintentionally omitted. Apologies are due Miss Rogers for her good canvas deserved the prize and due mention.

Contrary to my statistical remarks last week, I find the exhibition is much smaller than for many years past. There are 330 oils and 189 sculptures by 284 artists. Last year there were 480 oils, 193 sculptures and 410 artists. In 1912 there were 568 oils, 182 sculptures, and 440 artists were represented. My error was made by taking the final catalog number as the total number of pictures, whereas the catalog is numbered something like the streets of Phila. and each gallery begins a new fifty.

### Some Good Sculptures.

The sculpture exhibit is large, and, on the whole, unusually good this year, no less than 189 works being shown. The Penna. Academy is to be commended for its hospitality to the sculptors, who in its larger galleries have a far better opportunity than at the New York Academy shows. This year they have bestirred themselves, and while there are no great or sensational works shown, there is an abundance of meritorious ones. Paul Manship, who is the "star" prize winner this year and who captured for his virile and effective large single figure "The Duck Girl," the Widener memorial medal, following his prize winning "Centaur and Dryad," at the Winter Academy in New York, shows no less than a dozen works exclusive of his "Duck Girl," small for the most part, but finely modelled and full of life and spirit, Albert Laessle has a good piece "The First Effort," Chester Beach a bust portrait of his wife and a figure, both excellent, A. A. Weinman some portrait plaques and medals and a strong "Head of Lincoln," Herbert Adams a "Bacchante," J. Mortimer Lichtenauer a dainty bronze figurine, John Flanagan a frame of medals, Albert Jaegers, a portrait bust of "Uncle Joe" Cannon, Samuel Murray, portraits of Thos. K. Smith, James F. Wood, Collin Austin, Moore Price, and others, Janet Scudder her "Boy with Fish Fountain," Cartaino Scarpitta a dainty little figure of "Lady Godiva," Bessie P. Vonnoh some of her figurines, Mahonri Young, a delightful "Scrubwoman," Caroline P. Ball several good works, and Eli Harvey a series of his always welcome animal pieces.

Henry H. Kitson's large "Edward Everett Hale" is a fine portrait bust, as is also his "James Bryce."

The "Wise and Foolish Virgins," by Ernest Wise Keyser is a well modelled group, and Isabel Moore Kimball's "Plaque—A Portrait" is admirable. Mention must also be made of Sarah J. Eddy's portrait bust of the Rev. James H. Dennis, and of the eleven exhibits, comprising portrait busts and ideal subjects of Guiseppe Donato, all with much spirit and several good in poetic fancy.

Jas. B. Townsend.

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## EXHIBITION CALENDAR FOR ARTISTS.

## PENNSYLVANIA ACADEMY OF FINE ARTS.

109th Annual Exhibition.

Closes ..... Mar. 29

## ARCHITECTURAL LEAGUE OF NEW YORK.

Closes ..... Feb. 28

## WASHINGTON WATER COLOR CLUB.

Annual Exhibition Corcoran Gallery.

Closes ..... Feb. 28

## CHARCOAL CLUB, BALTIMORE,

Annual Exhibition Contemporary American Art, Peabody Institute.

Closes ..... March 8

## NATIONAL ACADEMY OF DESIGN.

Annual Spring Exhibition.

Opens ..... Mar. 21

Closes ..... Apr. 26

Exhibits received Mar. 4-5.

## WITH THE ARTISTS

F. K. M. Rehn recently sold a large marine to a Pittsburgh collector.

A daughter was born to Mr. and Mrs. Arthur I. Kellar on Feb. 7.

Louis Paul Dessar has taken a studio in the Gainsborough for the Winter.

Robert W. Van Boskerck left for Palm Beach last week where he will remain until about Mar. 9.

Martha Walter has left her studio in the Chelsea where she has been all Winter and has removed to Phila.

At his Gainsborough studio, Albert L. Groll has recently completed an unusually fine canvas, one of his Western subjects.

E. L. Henry's painting, "What Luck," was recently purchased by Mr. Henry Lang of Montclair, and his "Rose Garden" was bought by Mr. Bernard Suydam.

Mr. and Mrs. Carlton Chapman gave a reception at their Sherwood Studio last week. A large number of friends attended and enjoyed some of the artist's latest work. Of especial interest were a group of landscapes and marines painted at San Diego, Cal., last Summer.

E. H. Potthast's "Gloucester Harbor," was recently sold to a Michigan collector. At his Gainsborough Studio he is at work upon landscapes and beach scenes, the latter painted at Rockaway. These have sincere outdoor feeling, beauty of color and are good records of the locality they represent.

Several of the most successful of the costumes worn at the Beaux Arts Ball last night, were colored and designed by Mrs. Louise Allison in her studio 12 West 63 St. The characters represented were Botticelli and Fra Angelico angels, and the colors were various tones of pale green, blue and pink, made from soft silk which she imported from Japan and tinted.

## Salmagundi Sale.

A sale of 50 paintings by members of the Salmagundi Club Wednesday night at the club house, on West Twelfth St., realized \$2,270. Of this amount one-half will be contributed to the club and the rest is retained by the artists. An evening effect called "A Passing Cloud," by D. J. Gue, sold for \$150, and a coast scene by W. J. Waugh brought \$220. John F. Carlson's picture "Along the Stream," sold for \$125. The result of Thursday's night sale will be given next week.

## Gibson Studios Burned.

The Gibson Studios, 142 East 33 St., were destroyed by fire last Sunday night. The tenants had barely time to escape with their lives, leaving many valuable art works and unfinished studies, including a drawing by E. H. Blashfield intended for the Women's National Theatre.

## BALTIMORE.

It is generally conceded that the exhibition of Contemporary American Art by the Charcoal Club is the strongest that the Club has ever arranged. It includes 107 oils and represents the work of 98 artists, 21 of who are Baltimoreans.

The prize of \$100 given by Miss Alice W. Ball, was won by Mrs. Everett L. Bryant with her "Antique Tea Pot." This is a beautifully decorative canvas.

In addition to the paintings there is a special display of sculpture by Baltimore men, including Edward Berge, Hans Schuler, J. Maxwell Miller, Edgar Stauffer, George Conlon and Emmanuel Cavacos. Messrs. Conlon and Cavacos are now students under the Reinhart Scholarship in Paris, and the works they sent—"David" by the first and "Aspiration" by the second—were shown at a recent Salon.

## CHICAGO.

Gardner Symons has over a score of landscapes on exhibition in the Reinhardt Galleries.

An interesting exhibition of 40 oils by Louis O. Griffith, closed last week at the Artists' Guild Rooms in the Fine Arts Building.



"PORTRAIT OF A BURGOMASTER WITH A GLASS IN HIS HAND."

Van Der Helst.

In Griscom Sale at American Art Galleries, Feb. 26-27.

With the passing of the Lavaron studios local art-lovers and art-crafters lose a unique place of interest. It will not be forgotten, but will go down into our art history as one of the brave efforts to revive the handicrafts and to promote the individual worker in the face of the big business organization.

Time has proved that the handicrafts movement, as predicted by the first prophets, does not follow the lines expected. With the rise of the great department shops, employing armies of designers and workers, taking the entire products of studios, the individual artist dares not risk the competition.

Some 14 watercolors by Florence Robinson are on exhibition in Anderson's. Alexis J. Fournier shows at Anderson's this week, and Herman Dudley Murphy and Ettore Caser at O'Brien's.

Aston Knight is exhibiting recent oils at the Reinhardt Galleries through Feb. 28.

William R. Leigh, of N. Y. City, has 14 oils in the gallery of Marshall Field & Co.

Alphonse Legros and Auguste Lepere, are represented by collections of etchings in the galleries of Albert Roullier.

## PHILADELPHIA.

Most of the real "grouch" against the management of the present Pa. Academy show is confined to Philadelphia. Local artists, championed by Adolphe Borie, are planning some sort of war against what they consider the unfairness of the "blue ticket." It appears that while blue tickets were issued liberally in New York and Boston and to other out of town artists whose works were solicited by the jury or the management, none were issued here.

The cry of favoritism has been raised and the charge made that a certain number of artists were secretly "invited" to exhibit by members of the jury and were thus assured of the acceptance of their works, while the pictures of some very good artists who submitted their work to the jury were rejected.

The charge that favoritism was exercised by the jury was positively denied by John Andrew Myers, secretary of the Academy in an interview to the Phila. "Evening Bulletin" in which he said: "The only exhibitors who were exempt were members of the Faculty of the Academy, members of the jury, and artists who had been already been medaled by the Academy. But even in these exceptional instances, members of the jury saw the pictures. The jury," further

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facts in his possession, that gentleman is reported to have replied by a short note commiserating the painter upon the rejection of his picture. This was the unkindest cut of all.

The jury's predilection for washerwomen, in preference to royalty, is agreeably instanced in the award of the medal for the best portrait in the exhibition to Henri's canvas entitled "Herself," a typical Irish woman of that honorable profession. Incidentally, the corresponding portrait of that delightful Hibernian gentleman, entitled "Himself," has been exciting a good deal of local curiosity. People of the Philistine class were grouped about the canvas knee deep at the Private View, asking each other "if this could really be a portrait of Mr. Henri? They had never imagined that a man of such simplicity could paint so well."

Chase is supposed to have also his grievance against the Academy. It is said that his studio was visited by the committee on solicitation, who made a pleasant call, and left without committing themselves. Soon after Mr. Chase was the recipient of a letter from the management asking him to send one of his "good" canvases. The "good" was said to be almost underlined.

A good deal of amusement has been felt at the eliminating from Miss Beaux's "Portrait Study" of the "gentleman in white pajamas," who formerly could be seen escaping from the upper left hand corner of the canvas, apparently leaving the lady in a hastily assumed air of nonchalance, seated on a kitchen chair in the middle of an otherwise empty room, holding her mantle tight about her. This willful misconstruction of the spirit of the picture has evidently gotten on "Cecilia's" nerves, and she has "renigged." The emptiness of the top of the canvas, however, calls for something, possibly a chaperone might be introduced with good effect.

That Paris is also discontented with the "two men jury" system, instituted this year for the first time by the Academy, has already been touched upon, and one of the leaders of the American movement on the other side is credited with having said that "the method of selection is actually humiliating for such painters as wish to send to Philadelphia, who have not received invitations."

Richard Roe.

Phila., Pa., Feb. 17, 1914.

Mr. Percy M. Turner and Mr. Charles A. Gardiner of Levesque & Co. of Paris, who have been here for six weeks past, sailed on the "Oceanic" last Wednesday.

## ARTISTS' CARDS.

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When Mr. Borie wrote to the President of the Academy, asking for a public revival of the official statement, in view of certain

## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40 Street.

Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40 Street.

HENRY B. TAYLOR, Secretary,  
15-17 East 40 Street.

CHICAGO, 403 McCormick Bldg.

WASHINGTON, D. C.—F. A. Schmidt,  
719-13 St. N. W.

LONDON OFFICE.—17 Old Burlington St.  
PARIS OFFICE.—10 Rue de Florence.

PARIS CORRESPONDENT—Mr. Robert  
Dell, 10 Rue de Florence.

## SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

The February issue of the Burlington Magazine has been received at the office of the American publisher, James B. Townsend, No. 15 East 40 St., and is being delivered to subscribers. Single copies can be had there at \$1 each. The yearly subscription is \$9.

## PENNA. ACADEMY UNDER FIRE.

It is now the turn of the veteran Penna. Academy to come under the fire of artistic and lay criticism, and the Philadelphia letter and correspondence we publish elsewhere this week, would seem to prove that a "Merry War" is raging over the method of selection of the works, now on exhibition in Philadelphia.

The controversy raises again the old question as to whether an art display, where the custom of "Inviting" exhibits is followed should have the pretence of a Jury judgment. It is our own opinion that the two systems do not work together. The attempt to combine an "Invited" show with a Jury one has never been successful in pleasing the artists of the country.

## READ THE ART NEWS!

The exploitation by the dailies this week of the purchase last summer by the Worcester (Mass.) Museum, of Sargent's important group portrait of the Countess of Warwick and children, is amusing, in view of the fact that the story of the sale was published in the ART NEWS some two months ago.

This is again a convincing proof of the value of this journal to the art world. It rarely fails to give exclusive information every week to its readers, and, as in the case above cited, is frequently weeks or months ahead of the dailies in its news.

## THE MORGAN COLLECTIONS.

After long delay—made necessary by the work of properly preparing for the display—the long anticipated exhibition of the collections, or that part of the collections, made by the late J. Pierpont Morgan, allowed to accumulate in Europe and sent to New York before his death—was opened to the public in the Metropolitan Museum on Wednesday last, following a largely attended and socially brilliant reception on Tuesday evening.

The collections of Chinese porcelains, the Hoentschel mediaeval art works, the Merovingian and Germanic antiquities, the score or more of paintings, the individual objects in the Museum's Egyptian and Classical rooms, and the books, Mss., drawings, medals and Italian art works in the Museum Library—are all familiar to the art public, through now long display, and are of course also on view, so that, with the works not shown here before, the visitor to the Museum can obtain a good general idea of the astonishingly wide range of Mr. Morgan's collecting.

## Collections Without Parallel.

As the Museum Bulletin for February well says, "Had such an assemblage represented the results of several generations of a family of collectors; it would have been a remarkable achievement, but formed as it was by one man, and the greater part during a comparatively short period of his life, it is probably without parallel in the history of collecting, as there is today no collection which in range, variety, and high average of quality, outranks it."

"Mr. Morgan," continues the "Bulletin," "always had a passionate love for beautiful things, but although he began to acquire these in his student days, it was not until the latter years of his life, when he relaxed somewhat his close attention to business, that he gave full play to his ambition as a collector. During that time he purchased with almost feverish zeal, willingly pursued by Dealers wherever he went, they knowing it was well worth while to save their best things for him, prince of collectors as he was, in more ways than one. In some cases, of course, he bought individual objects as they were offered him, but it was also part of his policy to secure entire collections when he could, and when he knew them to be of recognized high quality—and thus he often reaped the benefit of a lifetime of patient and expert collecting in some special branch.

## Arrangement of Collections.

The general scheme of the arrangement of the collections, as now shown at the Metropolitan, was published in the ART NEWS last week. "The installation," says Mr. Caffin in the "American," "has been carried out by the Museum officials with conspicuous judgment and devotion. They have adopted a chronological order of arrangement which not only simplifies the process of study but also gives to each gallery a separate character and a coherence and harmoniousness of feeling."

The visitor first enters Gallery 11, devoted to ancient art and the only one in which specimens of different periods are grouped. Here the cases are filled with specimens of bronze work of old Egypt, of Arabian and later Greek periods and of Roman. Other cases contain Byzantine and Romanesque ivories and enamels, while still others present the iridescence of Arabic and Persian glass.

Passing into Gallery 12, the Gothic room, one notices a small tapestry of unique interest, believed to be the oldest in existence. The tapestries represent one of the most

signal features of the collection. Among the sculptures, ivories, enamels and metalwork in this room are objects of secular as well as ecclesiastical interest, figures carved in wood, documents of the character and costumes of the period, while of two panels composed of a number of compartments, carved in ivory, one is occupied with scenes from the life of Christ, the other with the detailed incidents of some mediaeval romance.

In the third room are the Early Renaissance works, including two Della Robbia terra-cottas of the Madonna and Child a remarkable example of Fra Filippo Lippi's art, the Madonna enthroned with attendant angels, shown among the Morgan pictures, and in the cases are a varied collection of bronzes, of which the Paduan examples are the most remarkable. There is a bronze equestrian statuette said to be a copy of a model made by Leonardo da Vinci for his statue of Sforza of Milan.

## Works of the High Renaissance.

In Gallery 14, in which are works of the High Renaissance, is the large Raphael "Madonna and Saints," for some years in the National Gallery and recently exhibited with the other Morgan pictures. There are also in this room a beautiful low relief "Madonna and Child" in marble by Rossellino, a terra cotta of the same subject attributed to Donatello, and two exceptionally fine Renaissance tapestries. In the cases are the Gubbio majolicas, and pieces by Maestro Giorgio.

The Northern Renaissance works occupy Gallery 15. There are portraits by Rembrandt, two by Rubens, two by Van Dyck and the two celebrated Hobbemas, "The Holford Landscape" and "The Trevor Landscape." In the cases is an extensive display of Limoges enamels, so-called grisailles, while another case is filled with jewelry. There is an Italian XVI. century rosary, each "bead" of which opens like a locket and discloses two minutely carved scenes from the Life of the Virgin—a marvel of exquisite design and workmanship.

## In Gallery 16.

In Gallery 16, the chronological sequence is interrupted for the period covered is the XVI-XVIII centuries, the exhibits comprising ivories and enamels, but especially objects of gold and silver plate. The best are chiefly of Flemish and German craftsmanship, and include a number of drinking cups of varied and often curious designs.

Ostrich eggs and nautilus shells and cocoanuts converted into vessels with elaborate embellishments, gold and silver and a number of "wager-cups."

Here are tankards of carved ivory and others of Dutch workmanship designed in form of ships; also an exquisite little reliquary, containing miniature paintings, and a backgammon board of silver and enamel said to have belonged to Mary Queen of Scots.

## The English Room.

The "English Room," is the name given to Gallery 17, because the portraits by the British painters hang on the walls. The furniture is French eighteenth century. It consists of Louis XV chairs and sofas, upholstered in tapestry and two choice cabinets of marquetry work, with ormolu embellishments, signed by Riesener and dated, 1790 and 1791. These belonged originally to Queen Marie Antoinette's apartments in St. Cloud palace.

The same century is prolonged into Gallery 18, the walls of which are hung with Beauvais and Gobelins. One set represents incidents from Don Quixote, designed by Cozette and Claude Audran, while two others, from designs by Oudry. Among the treasures in the cases are collections of card cases and snuff boxes. One circular box is covered with a network of brown hair, said to have been Marie Antoinette's.

## The Famous Fragonards.

The famous decorative panels by Fragonard, painted originally for Mme. Du Barry's Pavilion de Louveciennes are in Gallery 19. The artist in his native town of Grasse, completed the panels and adapted them to the house of a patron. In 1898 they were sold for \$250,000 to Mr. Morgan, who had them placed in his London house, in a room designed like the one in Grasse. The wood paneling of this room has been transferred along with the paintings and set up in the present gallery. The five chief paintings of this room, dealing with the romance of love, are Fragonard's most important decorative works.

Cases in Gallery 20 are filled with examples of French porcelains, the walls hung with XVII century Flemish tapestries, while in Gallery 21 is an extraordinary collection of watches.

The Gallery numbered 22 is hung with Gothic tapestries, and has an array of German porcelains.

Finally in Gallery 23, whose walls are quilted with soft gray color, in frames and cases is displayed the most extensive collection of miniatures in the world.

## MUSEUM ELECTS OFFICERS.

The board of trustees of the Metropolitan Museum, held its annual meeting, Monday last.

The following officers were re-elected for the year ending Feb. 28, 1915: President, Robert W. de Forest; first vice-president, Joseph H. Choate; second vice-president, Henry Walters; treasurer, Howard Mansfield; hon. librarian, William L. Andrews, and secretary, Henry W. Kent.

Messrs. R. T. Haines Halsey and Samuel T. Peters were elected trustees, the latter to fill the vacancy caused by the death of George A. Hearn. The vacancy made by the death of J. Pierpont Morgan was not filled.

In his annual report Mr. de Forest spoke of the year 1913 as the most eventful in the museum's history, he alluded to the deaths of J. Pierpont Morgan and George A. Hearn, and referred to the two most valuable gifts the museum had ever received, the paintings and porcelains of Benjamin Altman and the collection of armor of Mr. William H. Riggs.

He reported the year's visitors to the museum as 839,419, exceeding by 149,236 the number for 1912 and exceeding that of any previous year, except 1909, the year of the Hudson-Fulton exhibition.

The museum's income for administrative purposes during the year amounted to \$363,436.89, of which \$200,000 was appropriated by the city and the balance came from admission and membership fees, sales of publications, photographs and interest on the endowment funds of \$637,623.04. There was a deficit this year of \$71,750, which had to be made up by the trustees from other sources.

Funds for the purchase of works of art have been expended to the extent of \$552,506.87.

After the meeting, J. P. Morgan remarked to Elihu Root, "I think the auditing committee is a farce."

Robert W. de Forest was later asked to what this referred.

"Why, that is the first time the auditing committee has been resurrected in fifty years!" he replied with a laugh.

"The accounts of the museum are audited by a trust company and passed upon by chartered accountants—er—and the auditing committee," he added.

Mr. Morgan is one of the three members of the committee.

## NEW BOURGEOIS GALLERIES.

(Continued from page 1)

Horatius Cocles" and the "Swimming of the Tiber" by that hero. These works, both thoroughly typical, come from a noble family of Udine, Italy, and are notable in every way.

In this room are also other pictures of rare quality, including a rich colored small canvas by Govert Flinck, a "Rabbi Seated at a Table," a half-length portrait of Elizabeth Stuart, Queen of Bohemia, by Paulus Moreelse, signed and dated 1619, the finest example of the artist ever shown here, a striking bust portrait of the "Painter Antonius van Opstal," by Van Dyck, superior in quality, and of his best or Antwerp period, a canvas that will assuredly attract great attention, and a remarkable full-length portrayal of an "Old Woman seated in a Kitchen," by the little known Spaniard Antonio Puga, a follower of Velasquez, whose treatment and coloring make it almost a Spanish Rembrandt.

## Other Notable Works.

The most notable works in the two smaller galleries are a full view bust portrait of "A Theologian," by El Greco, an unusual example, and a half-length "Portrait of a Nobleman," by Hans Baldung, dated 1526, and signed, as strong as Holbein. There are also two delightful little genres by Adriaen Brouwer, a rarely beautiful "Madonna with Child," by Jan van Scorel, a most luminous "Flight into Egypt," with a wonderful landscape background by de Patinir, a three-quarter length "Portrait of a Youth," by Hans Burgkmair, a charming small figure piece by A. Isenbrandt, a "Young Woman Reading," an "Adoration of the Child," by Benvenuto Tisi, beautiful in quality and a small and rich figure work, a sketch, "Two Men in Conversation," by Tintoretto.

Mr. Bourgeois has certainly made an auspicious entry into the ranks of leading New York dealers, with this initial display.

## Greco Tercentenary at Toledo.

In the coming April the Three Hundredth Anniversary of the death of the Spanish painter Greco, will be celebrated at Toledo. The program will include an exhibition of all the available works of Greco the others being shown by photographic reproduction. On the Plaza del Conje there will be presented a drama in which the burial of Count Orgaz will be represented, as shown in Greco's picture. The arrangements are in charge of Marquis de la Vega Inclan.



## LONDON LETTER.

For some little time the small French Room at the National Gallery has been closed to the public, but it is now reopened, a complete re-arrangement of the pictures having been made in the meantime. This enables visitors to trace the course of French art chronologically from the 15th to the 19th century. Although England is fairly rich in examples of the early French Schools, the country only possesses one Fragonard, one Millet and one Watteau!

## In the Salesrooms.

Many well-known dealers were buyers at the recent sale at Christie's of a series of drawings in red chalk by Alfred Stevens, the sculptor who is responsible for the magnificent monument to Wellington erected in St. Paul's. Two studies were purchased by Knoedler & Co., for £78.5, while two others went to Messrs. Agnew for £73.10. A few portraits in oils by the same artist were also disposed of, and in this connection one recalls to mind Stevens' portrait of "John Morris Moore," which a few years ago was presented to the National Gallery of British Art by Mr. Joseph Duveen and certain of his friends.

Some interesting examples of such masters of the English School as Turner, Stothard, Wilkie and Prout will be disposed of at Sotheby's when the sale of the collection of Sir Charles Robinson takes place Feb. 24.

On the advice of Dr. Bode, the Demidoff Rembrandt, included in the Max Michaelis gift to the Union of South Africa, has been withdrawn and several other canvases substituted in its place. This picture, which was the property of Sir Hugh Lane, has for some time been the subject of adverse criticism.

Millet's "Susannah and the Elders," originally bought by the American artist, William Morris Hunt, is at present in the possession of the Leicester Galleries in Leicester Sq.

## Old Japanese Screens.

The Galleries of the Royal Society of British Artists are at present pleasantly occupied with an exhibition of Japanese screens from the Messrs. Yamanaka of 127 New Bond St., W. The introduction to the catalog by Mr. Arthur Morrison says that screens are recorded as having been in existence as early as the 3rd century and that a number of those proper to the 8th century still remain. Screens of the 16th century are, however, the earliest included among the present exhibits, and attempts have been made in each case to attribute the specimens, either to their appropriate master or school.

A set of three fine panels of old Aubusson tapestry, depicting classical subjects, are one of the many attractions shown in the fine new gallery recently added to the premises of Messrs. Charles at 27 Brook St., W. These were obtained from a private source and have evidently been greatly treasured by their former owners, for they are all in an extraordinarily perfect state of preservation. The scenes are in each case flanked by Corinthian columns entwined in flowers and in addition to the beauty of the design, the color is particularly rich and lovely. I noticed in the same room an interesting Venetian couch of gilt wood in the shape of an elongated shell, very finely wrought.

L. G. S.

## OTTAWA.

A number of important additions have recently been made to the National Gallery of Canada. The first is a magnificent landscape with cattle by Arnesby Brown, entitled "In Suffolk." This picture was undoubtedly the finest landscape of the 1913 Royal Academy Exhibition in London and was praised as the greatest work the artist has yet produced. It is a large square picture of cattle in a landscape of rolling hill and vale,—the landscape of Crome and Constable,—bathed in Summer sunshine of wonderful iridescent beauty. Canada is to be congratulated upon obtaining such a notable example of Arnesby Brown's work. The picture has been promised to the exhibition next Spring of the Carnegie Institute in Pittsburgh and also to the Canadian National Exhibition in Toronto in the Autumn.

Recent purchases include examples of Corot, Fantin-Latour, Monticelli, Allan Ramsey and William McTaggart.

Of the purchases made at the November Exhibition of the Royal Canadian Academy in Montreal two are of particular interest, "Youth and Sunlight," by A. Suzor-Cote, and "Interior of a Sail Loft" by Harry Britton.

Another recent addition is a second fine example of the work of Mr. G. Festus Kelly "Mentone from Cap Martin," an impression of late afternoon sunlight both striking and convincing in color and design.

## CORRESPONDENCE.

Richard Miller Retorts.

Editor AMERICAN ART NEWS.

Dear Sir:—

An article, copied from the "Philadelphia Inquirer," appeared recently in your columns over the signature of Miss Henderson, in which I was made the subject of a serious charge.

I have never cherished the desire to escape the verdicts of criticism or to contest their fairness. An artist's work falls within the domain of public interest, and after all, the public, in the final resort, is just.

Nor again, do I feel constrained to question the somewhat violent manner in which the writer takes me personally to task, though one might with reason claim for one's private character that immunity from public comment which one disallows for one's work, one is content that it should possess an interest for one's critic. For the effect of adverse criticism is singularly mitigated by the presence in the same column of personal invective.

So far then I am content to remain passive.

But there remains a specific statement which, with your permission, I will ask you to withdraw.

Your correspondent asserts that I am the responsible author of a "boycott" of the Philadelphia exhibition.

So far as this from being true, that I have already, at the invitation of the Committee, given instructions that my work shall be on view. Thus I am not directly affected by the question of the Paris jury, since I do not pass before it.

That I have, in common with less fortunate colleagues spoken quite clearly on this subject of "Two men juries" I do not propose to deny, and I repeat that the method of selection on this side is actually humiliating for such painters as wish to send to Philadelphia, and have not, like myself, received an invitation.

But in expressing such an opinion I have not, I think, overstepped my province, nor laid myself open to the charge of which I complain.

I must ask you therefore, to give to this statement an equal prominence in your columns, to that signed by Miss Henderson, in the article in which I am concerned.

Sincerely yours,

R. E. Miller.

Paris, Feb. 10, 1914.

## Facts About the Academy Show.

Editor AMERICAN ART NEWS.

Dear Sir:

A theatrical manager has the right to give a private performance and invite celebrities and friends to fill the theatre. But he has not the right to do so and then advertise that tickets may be bought at the box office. That is the sort of hoax some exhibiting bodies are perpetrating upon the struggling artist.

The National Academy of New York is the butt of much criticism but it never plays this cruel joke upon hundreds of artists, leading them to submit their work to juries whose hands are tied by the invitation evil.

I offer to the Pa. Academy \$100, to be given as a minor prize to one of the classes of its school if the Secretary will answer the following questions through the AMERICAN ART NEWS:

1. How many pictures are hung in the present exhibition?
2. How many of these were invited?
3. How many were submitted to the jury in Philadelphia (not invited)?
4. How many of these were accepted?
5. How many were submitted at Budworth's?
6. How many of these were accepted?

If the answers show that the Pa. Academy is unjustly suspected of playing the usual cruel joke of inviting almost as many pictures as can be hung, I shall consider the money well spent. And if they show that it is practically useless to submit work to the judgment of the jury at its exhibitions, then it is well to have the facts. If these exhibitions are to be invitation affairs and hence matters of art politics, let us know it. And if they are to furnish the "square deal" of an impartial trial by jury let us know it.

To make our exhibitions invitation affairs would be a calamity, but that would be better than having the calamity and the hoax besides, a hoax that needlessly puts to much trouble and expense, those artists who send their work from the suburbs and country on a fool's errand, for the most part young men and women who can ill afford such futile effort and waste of money.

Charles Vezin.

Paris, Feb. 10, 1914.

## "Experts" and Hirsch Sale.

Editor AMERICAN ART NEWS.

Dear Sir:

Lest the average reader of your editorial, "Lessons of the Hirsch Sale," in your Feb. 7 issue, should receive the impression that "expert opinion is of little value even when business is good," I venture to suggest the real lesson that sale enforces.

That the services of sincere, capable experts are indispensable, under all conditions, should never be overlooked by the collector, who, in addition to making a safe investment, would enjoy the satisfaction of owning paintings of actual merit. Doubtless bad times affect the number of sales, but they have little to do with fixing prices, for that which has intrinsic worth, as is clearly evidenced by some recently reported sales. Prices are determined, for the most part, by the rarity and quality of the art offered for sale.

A most cursory review of the Hirsch pictures revealed a pathetic paucity, if not total absence, of these essential requisites. To the perceiving mind the fact that certain experts attested to the genuineness of some, signified absolutely nothing.

An expert may, with entire truth, pronounce a diamond genuine that is full of flaws, deficient in brilliancy, badly cut, and the simple minded may compliment himself in having a precious stone. Nevertheless such a diamond will be rated at its true value, when offered to the discriminating buyer. The value of expert opinion in the fine arts, as in other things, depends upon the thoroughness of the examination, and the breadth of the opinion officially expressed.

Perhaps the late Mr. Hirsch was content with the limited opinion that the paintings in question were genuine and stopped there. He may not have required his experts to go further and bear testimony to the far more significant facts as to their qualities, comparative characteristics, and relative importance; facts which more than any other determine the desirability and commercial value of works of art. Or, mayhap he relied on his own judgment as to these important particulars.

But the experienced collector, who is not looking for bargains or making a collection of mere names or relics of old masters, demands to know the whole truth and is satisfied with nothing short thereof. Hence the wise and prudent will invariably consult the best available expert, requiring primarily explicit and convincing guarantee of the qualities and relative importance of each and every painting submitted for examination.

Failure to make this exaction will inevitably result in financial disappointment to the investor in fine arts, when such are dispersed at public auction.

Considering the quality of the Hirsch collection the returns were as large as could reasonably be expected. Nor is the result a reflection upon the value of expert opinion per se.

George W. Eccles.

Flushing, L. I., Feb. 17, 1914.

## BOSTON.

The work of Robert and Bessie Potter Vonnob is attracting much attention at the Doll and Richard's Gallery. It consists of 59 paintings by Mr. Vonnob and 29 small bronzes by Mrs. Vonnob, which were shown at the Montross Gallery in N. Y. last December.

Among the portraits of personages painted by Mrs. Vonnob, that of Hon. Charles Francis Adams is perhaps most satisfying. Among the other portraits may be mentioned that of the ladies of the Wilson family, reproduced in the ART NEWS of Dec. 27 last, of Daniel C. French, the sculptor, of Dr. S. Weir Mitchell and of Dr. Keene.

Mrs. Vonnob's bronze figurines are always attractive and one is glad of an opportunity to study so complete a collection of them as is here shown. To mention a few: "Motherhood," is appealing and unusual; "The Dance," interprets a mood of graceful gaiety; "Good Night," is childlike and sweet, and "A Modern Madonna" has sincere religious feeling.

The St. Botolph Club is presenting the work of Arthur C. Goodwin and Richard Andrew and the combination proves highly interesting. Mr. Goodwin is a landscapist of considerable talent, and his canvases are characterized by agreeable color and free and flowing technique.

Mr. Andrew is a decorative painter who has carefully studied Puvis de Chavannes and his large panel "Autumn" reminds one of the earlier work of that artist.

An event of the week is the exhibition in the Vose Gallery of Charles Herbert Woodbury's latest work, a big marine. This canvas, measuring 4 x 10 ft., sums up all the painter's knowledge and experience in painting the sea. It presents the open sea a vast expanse, tumultuous from the effect of a recent storm. The color is a deep and joyous blue, under the cerulean vault of heaven, and a rainbow in the sky.

John Doe.

## An Exhibition of Original Charcoal Drawings

BY THE LATE

THOMAS S. NOBLE

from February 14th to February 28th, 1914

RUDOLF SECKEL

31 East 12th Street, New York

## PARIS LETTER.

Paris, Feb. 10, 1914.

There are several interesting exhibitions now on, one of the best that of paintings and drawings by Dunoyer de Segonzac at the Levesque Gallery in the Faubourg St. Honoré. It is difficult to class this young artist. Like many others of his generation he has been influenced by Cézanne, but the influence is not marked; he has slightly "Cubist" tendencies, but he is not a "Cubist." This difficulty is to his credit, for it means that his art is intensely personal. The fault of his painting is that it is rather monotonous and sombre in color, and is likely to become darker with time; but Segonzac has great gifts of composition and design, and some of the pictures that he exhibits are really masterly in these respects. The numerous drawings show great sensibility, combined with technical achievement of a high order. One has, of course, seen Segonzac's work often in general exhibitions, but this is, I believe, his first "one-man show" and he comes out of the ordeal with brilliant success.

## Blanche and Toulouse-Lautrec.

Paintings by Jacques Blanche are exhibited at the Bernheim-Jeune Gallery. The best are those of London scenes, but even these are less good than the artist's earlier work before he was infatuated with the English 18th century, the influence of which is very strong in the portraits exhibited, which are among the least satisfactory that Blanche has painted.

## Past and Coming Art Auctions.

To the forthcoming sales of importance I have already announced, must be added that of the collection of the late M. Roger Marx, in May. The collection consists chiefly of works by modern artists.

Although the Hôtel Drouot is now very busy, there is little of special interest to record. In a sale, Feb. 4, some miniatures of the Empire period by Nicolas Jacques fetched prices which were high for miniatures by that artist, three portraits of women making respectively \$457, \$396, and \$266. Another price to be noted is that of a gouache by Gustave Moreau, which fetched \$2,000 at the Marchand sale Feb. 3.

Mr. Marcus, the well-known Stockholm dealer, has been spending a few days in Paris and has bought several pictures by Roslin, Vermullen and other 18th century artists, including a portrait of a woman by Roslin, formerly in the celebrated collection of the Duchess de Talleyrand & Sagan née Seillères, which was sold in 1907.

The Salon des Indépendants will be held this year in a temporary building on the Champs de Mars; near the Ecole Militaire. The "Vernissage" will take place Feb. 28, and the exhibition will be opened to the public on the following day.

Robert Dell.

## AMERICAN ARTISTS SHOW.

The American Art Association of Paris, says the Paris "Herald," held a large reception in the club rooms at No. 4 Rue Joseph Bara, to open its annual exhibition of members' works. The principal interest perhaps centres in a canvas called "Fishermen," by H. O. Tanner. C. F. Frieseke shows one of his attractive interiors, a woman at a dressing table, Richard Miller a small nude, and Walter Griffin's Venetian scenes.

W. H. Singer is represented by a canvas painted in Norway, a decorative canvas is by James R. Hopkins and Roy Brown's vigorous snow scene painted recently in Etaples, attract deserved attention.

Martin Borgard shows an interesting head, and Howard Hartshorne also a portrait head. There is a lifelike portrait of Parke C. Dougherty by Richard Miller. H. I. Pushman shows a portrait of S. J. Kennedy, John Noble a poetic moonlight in Etaples and Max Bohm an "English Scout."

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- American Art Club, 73 Morningside Drive. Group of artists to Mar. 1.
- Architectural League Exhibition, Fine Arts Gallery, 215 West 57 St., to Feb. 28.
- Arlington Galleries, 274 Madison Ave.—Landscapes by Samuel A. Weiss, to Feb. 28.
- Berlin Photograph Gallery, 305 Madison Ave.—Loan exhibition of Muhammadan miniature art and important manuscripts, to Feb. 28.
- Bourgeois Galleries, 668 Fifth Ave.—Special opening exhibition of ancient and modern paintings, through Feb.
- Braus Art Store, 717 Fifth Ave.—Exhibition of paintings by Cornoyer, Kroll Boronda, Lie and McCrum, to Mar. 6.
- Brooklyn Museum, Eastern Parkway—Exhibition of drawings by Edwin H. Blashfield, to Mar. 15.
- Carroll Gallery, 9 East 44 St.—Paintings and drawings by Alon Bement, to Feb. 28.
- Charles Galleries, 673 Fifth Ave.—Portraits by William Cotton, to Feb. 28.
- Charles, of London, 718 Fifth Ave.—Grosvenor Thomas collection old English stained glass.
- Daniel Gallery, 2 West 47 St.—Exhibition of paintings by Leon Kroll, to Mar. 3.
- Victor G. Fischer Galleries, 467 Fifth Ave.—18th century French paintings, and German Primitives.
- Folsom Galleries, 396 Fifth Ave.—Landscapes and marines by Clifford W. Ashley, to Feb. 28.
- Goupil & Co., of Paris, 58 West 45 St.—Watercolors by James Montgomery Flagg to Feb. 28.
- Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.
- E. M. Hodgkins' Galleries, 630 Fifth Ave.—XVIII century French pictures.
- Frederick Keppel & Co., 4 East 39 St.—Etchings by Lepere, to Feb. 28.
- Knoedler Galleries, 556 Fifth Ave.—Paintings and sculptures by Prince Paul Troubetskoy and exhibition of Watercolor Society, to Feb. 28.
- Macbeth Galleries, 450 Fifth Ave.—Group of selected paintings and sculptures by Chester Beach, A. St. L. Eberle and M. Young, to Mar. 2.
- Macdowell Club, 108 West 55 St.—Thirteenth group, Henri, Glackens, Lawson, Lie, Preston, Reuterdaahl and Sloan, to Mar. 1.
- Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.
- Metropolitan Museum—Morgan collection on public view.
- Milch Gallery, 939 Madison Ave.—Paintings of "The Old West," by Herbert Dunton, to Feb. 28.
- Montross Gallery, 550 Fifth Ave.—Exhibition of works by ultra modern painters, to Feb. 23. Oils by Horatio Walker, Feb. 24-Mar. 10.
- Moulton & Ricketts, Galleries, 537 Fifth Ave.—Special exhibition of early English landscapes by Alfred Vickers.
- National Arts Club, 119 East 19 St.—Exhibition of "Ultra Modern Art" and annual exhibition of pastellists, to Mar. 1.
- New York Public Library, Print Gallery (Room 321).—Making of an etching, to Mar. 31. Stuart Gallery (Room 316).—Etchings by Frank Brangwyn and 15th and 16th century engravings. On indefinitely. Illustrations and original plates by John Leech, to Mar. 7. Portraits and other material relating to Samuel J. Tilden, to Feb. 28.
- New York School of Applied Design, 160 Lexington Ave.—Chinese Buddhist paintings of the Ming Dynasty, to Feb. 28.
- Pratt Institute, Brooklyn—Exhibition of paintings by Charles Woodbury.
- St. Marks in the Bouerie, 2nd Ave. and 10 St.—Paintings by Eugene Higgins, to Mar. 10.

## COMING BOOK AND ART AUCTIONS.

New York

- American Art Association—Old and modern pictures, foreign and American, the collection of the late Clement A. Griscom of Philadelphia. Sale at Plaza ballroom Thursday-Friday evenings, Feb. 26-27 at 8.45 o'clock. Collection of old Chinese porcelains formed by Mr. S. S. Carvalho, afternoons of Tuesday-Saturday, Feb. 24-28, and of Mar. 2 at 2.30 o'clock. H. C. Hoskier collection, prints, books and furniture and an early Greek statue of great value and beauty. On exhibition Wednesday, Feb. 25.
- Merwin Sales Co., 16 East 40 St.—Miscellaneous books, Feb. 24, 10.30 A. M.; collection of Art Books belonging to Christian Roos, Feb. 25-26, 10.30 A. M.; collection

tion of Irish books owned by S. J. Richardson, Feb. 27, 10.30 A. M. and 2.30 P. M.

- Metropolitan Art Association, Anderson Galleries, 15-17 East 40 St.—Thackeray collection formed by the late Major William H. Lambert of Philadelphia, being Part II of the Lambert Library. Special exhibition Monday, 12 to 5; Tuesday, 9 to 5 and 8 to 10. Sale, afternoons and evenings, Feb. 25-27, six sessions. On exhibition, Feb. 21 to sale Mar. 4-5, Part III of the Latta collection of Napoleoniana. On exhibition, Feb. 27 to sale Mar. 9-10. Civil War collection, being Part III of the Lambert Library.
- Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Rare Persian pictures and art objects, with 1,000 large Oriental rugs, the property of V. Isbrian, of Paris and N. Y., week of Feb. 23-28, 3 P. M.

## EXHIBITIONS NOW ON

### Art at the Lotos.

There was on last week at the Lotos Club, 110 West 57 St., an unusually interesting exhibition of fifty-four works by artist members. Where the general standard of quality is so high it seems invidious to single out a few for mention. Easily the most striking, among the figure paintings, was the strongly and surely painted russet-haired mother with "The First Born," by J. Campbell Phillips. An ideal work of much charm was Carroll Beckwith's "The Nautilus." Howard Russell Butler's "The Coast of Maine," was a spirited picture of rock and finely pictured surf. F. S. Church showed much refinement of type and good color in "The Sirens" and W. R. Derrick pictured, with large grasp, "The Valley of Content." A good cattle picture was William H. Howe's "The Unruly Young Holstein." Leonard Ochtman's "The Moonlit Harbor," was capital and so was Isaac A. Joseph's "Autumn Afternoon." R. W. van Boskerck pictured well, "The River at Delhi," N. Y., and Guy C. Wiggins did himself credit with "A Summer Sea."

Among others represented were, Frank A. Bicknell, George H. Bogert, W. Gedney Bunce, C. T. Chapman, W. M. Chase, Louis Cohen, E. Irving Couse, Bruce Crane, Charles C. Curran, C. M. Dewey, Charles Warren Eaton, J. William Fosdick, Edward Gay, Fred. W. Koet, Philip Little, Stanley Middleton, Charles H. Miller, F. Luis Mora,

### Troubetskoy's Sculptures.

It is not often one enjoys the pleasure of seeing such an artistically virile group of sculptures as that which Prince Paul Troubetskoy's has, now on view at M. Knoedler's, 556 Fifth Ave., until Feb. 28 inclusive. This elder brother of the painter Pierre Troubetskoy is a serious artistic personality, who cedes the "pas" to few sculptors of the day. He has remarkable skill in catching a likeness, even in his Tanagra-like statuettes, which are remarkable for spirit and style, while his larger works, good also in their verity of types, are vigorously handled. The artist shows, in addition to his plastic work, a sketchy oil portrait of the Marquise Casati and a black and white drawing of the same lady.

Notable among the sculptural exhibits are the masterly little bust of Tolstoi with folded arms, a figurine of the same on horseback, a most sensitive marble bust of Miss Barbara Rutherford, all shown in New York before, a life-size plaster figure of Mr. Charles B. Macdonald, a half-length of Asst. Secretary of the Navy Roosevelt, a life-size bronze figure of Mr. Thomas F. Ryan, and statuettes or busts, among others, of the artist's wife, Enrico Caruso, Mrs. Ogden Mills, W. K. Astor Chandler, Mr. and Mrs. W. K. Vanderbilt, Mr. Charles Crane and his children, the Baroness Robert Rothschild, Mrs. Bradley and Mr. Borgmeyer.

There is also a superb bust of the late Giovanni Segantini, the Italian painter, and a number of Barye-like little bronzes showing a Russian sleigh, Indians and a cowboy on horseback, and some dogs.

### American Oils and Sculptures at Macbeth's.

Two exhibitions of decided interest are on at the Macbeth Galleries, 450 Fifth Ave., through Mar. 2. In the upper gallery is a group of paintings by ten well-known artists, and the room has a most harmonious and attractive appearance. Charles W. Hawthorne shows three figure works, "The Market Woman," "Daffodils" and "The Nosegay," all characteristic, save that the girl in the last named canvas has a more hopeful expression than is usually manifested in his maidens. There is a group of landscapes and two heads by William Sartain, typically tender in quality. Ballard Williams has three characteristically good works. Gedney Bunce, Charles M. Dewey, George Luks, F. J. Waugh, Henry W. Ranger and Benjamin D. Kopman are represented. The last painter is not so well known as his fellows, but his three small oils are full of rare quality and strike a personal note.

In the lower gallery is a group of small sculptures, the display of which was inspired by the interest manifested in the recent Meunier exhibition of the "Toilers." Mr. Macbeth concluded that it was a fitting time to show the public what American sculptors have done in the same direction. The exhibitors are Chester Beach, who shows in a group of industrial workers, Abastenia St. L. Eberle, who achieved fame for her presentments of types from "the masses," and who is represented by some twenty-one examples, several of them new, notably, the "Coal Picker," "Little Mother," "Seaweed" and "Scrubbing," and Mahonri Young, who, with his virile, manly types, holds well his place in the display; "Tired Out," faithfully and truthfully portrayed, holds the observer, "Iron Worker," is strong in action, "Farrier," "Organ Grinder," "Shoveler" and "Chiseler" are all strong and true, and he has portrayed Millet's "Sower" in bronze, with no mean ability.

### Works by Clifford Ashley.

Marines and landscapes by Clifford W. Ashley are on at the Folsom Galleries through Feb. 28. The artist, who is a young man in his early twenties, shows considerable promise in several of his canvases. Particularly good are his marines, which he paints with much sympathy and evident serious study albeit that the water in "Open Boats" is too startlingly blue. In the "Chase of the Bowhead Whale," however, he has struck a happier note. The color is good, and the composition sincere. "Porpoises" is splendidly illustrative, with waving water and good color, "The Inner Harbor" is a harmonious work and "Haunted Pool," while sombre in subject, is one of the best in the display. Of the landscapes the best are "The Crippled Beech," "October" and "Three Little Clouds" poetical and true.

### Wm. Cotton at Charles' Galleries.

The Charles Galleries, 673 Fifth Ave., announce an exhibition of portraits by William Cotton, through Feb. 28. Several of the works which are old friends, are welcome in their new surroundings, and the more recent presentments hold well their own in comparison. "Robert Berkshire and His Colored Nurse," ingratiates, and "Portrait of a Baby," also improves on acquaintance.

Of the newer works those which stand out most prominently are the full-length of Chrystal Herne, and "Mrs. W. H. Cotton" with sweet expression and a charm of sentiment. A delightful rendition of childish character in "Madge Evans." "The Princess," which received the Halgarten prize a few years ago, holds the place of honor.

### At the Museum of French Art.

In the little gallery of the Museum of French Art, of the Institut Français aux Etats-Unis, at 402 Madison Ave., there closes today, after a week of display, an interesting little exhibition of eight figure paintings by Mme. Berthe de Jong of Paris and ten French scenes, chiefly coast views and landscape by Parker Newton. Mme. de Jong, who brushes well but almost too ruggedly, shows much talent, notably in the heads and shoulders of two girls in "The Mantillas." Capital in character is her "Old Spanish Woman" with a baby. Other titles are "Dancing Girl," "Pancake Vender," "Volendam Girl," and "Nude" the last a rather blocked out view of a female seen from the back lying down. Mr. Newton's little collection includes brightly handled views on the "Avenue de l'Observatoire" and of the "Pont des Saint-Pères," in Paris, a little "Harbor Scene in Le Havre," finely handled, swift running river water at "Dampierre Saint-Nicholas," and high dashing surf against finely drawn rocks on the "Baie de Douarnouez." Good color and a free attractive stroke of brush are found also in the fine "Normandy Landscape," in "Normandy near Dieppe,"

There will open under the auspices of the Japan Society at the Knoedler Gallery, 556 Fifth Ave., on Mar. 1, to remain until Mar. 21 inclusive, an important loan exhibition of Oriental art from the collections of Messrs. Charles L. Freer and Samuel T. Peters.

### Henri and Fellows at MacDowell Club.

A group of eight strong painters are holding an exhibition at the Macdowell Club, 108 West 55 St. through Mar. 1. Robert Henri leads in the place of honor with a well-drawn and beautifully colored "Nude" the success of which is echoed in his "Thomas in His Red Coat" and "The Beach." Ernest Lawson has a group of good landscapes, perhaps the best, "Abandoned Graveyard Spring," lovely in color, and "Old Oak, Staten Island." Jonas Lie exhibits four New York street scenes, typically good, and William Glackens in his Renoiresque, "Heads of Girls," has produced juicy and lovely color. John Sloan is strong in "Gray Day," "Russian Girl" and

"Oriental in Blue." Henry Reuterdaahl evidences good color sense in his group of five works, James Preston has poetry and realism in "Hillside, Trumbull, Conn.," "Autumn," "North Shore, L. I.," and "Riverside Park," and Gus Mager's brilliant flower pieces, and "The Laborer," are sincere canvases.

### Landscapes by Samuel A. Weiss.

Samuel A. Weiss is holding his second annual exhibition at the Arlington Galleries, 274 Madison Ave., through Feb. 28. The present display consists of seventeen landscapes. All have good out-door feeling, even if at times some of them seem a trifle crude in color. The artist shows his partiality to blue which if it appears exaggerated in some of the works, is at least well handled and has a pleasing decorative quality. He displays good taste and refinement in his choice of subjects. "The Veiled Sun," one of the smaller works, with lovely light on the water and tender quality, is one of the best, "Sunshine," a landscape with figures, is interesting in design and vibrates with life. "Boys Bathing," is harmonious in greens and blues, "The Hunter," is mystic and spiritual and has a decorative quality. "The Isle," "Early Morning," "Golden Hour" and "Moonlight" are also good canvases.

### Kroll at Daniel Gallery.

Leon Kroll, well-known for some years past as an able painter of light and air, is holding for the first time, a "one-man show" at the Daniel Gallery, 2 West 47 St., through Mar. 3. With a sure touch he depicts landscapes and beach scenes and there is one marine, "A Dark Day," a powerful representation of sea and rock. In "Wood Interior," he has caught the depth and poetry of the woods, and in "Street Scene in Bellview," entirely different in subject and treatment, there is sympathy and sincerity. "Shore Winds" is deftly painted and "Granite Quarries," the largest of the canvases, is a forceful good work. "Clear and Quiet" is a thoroughly interesting landscape, as is also "Rockport" and "Late Afternoon." The beach scenes are joyous, high-keyed and faithfully portrayed.

### Watercolors by J. M. Flagg.

There is something very attractive in the way James Montgomery Flagg takes you into his intimacy and leads you about on a trip to England, France, Germany, Holland, Italy, and back to Maine, in the very interesting and artistic little display of watercolors he has now on view at the Goupil Galleries, 58 West 45 St., to last until the end of the month. This brilliant illustrator also introduces you to a seaside cottage at Biddeford, Maine, and after giving you an idea of what is to be seen inside of it, including two ladies, shows you some of the scenery thereabouts. A more intimate introduction is had in the capital outdoor studies of his "Parents and Wife," and of the two people who are striving to have a little comfort in "The Noisy Gorge." Two excellent studies at Marken Newkirchen, in Bavaria, are "Making Trombones" and "Polishing Horns." There are several capital London street scenes, a glimpse of the crowd about the "Guignol, in the Champs Elysées," a bit of the Leiden Canal and an English landscape or two; all freely and effectively handled, with good color.

### Engraved Portraits at Kennedy's.

At the galleries of Kennedy & Co., 613 Fifth Ave., there is on view an interesting collection of ninety engraved portraits of literary and legal celebrities. The litterateurs include Addison, Boccaccio, Boswell, Burke, Burns, Butler, Byron, Carlyle, Chesterfield, Coleridge, Cowley, Cooper, Dante, Dickens, Dryden, Emerson, La Fontaine, France, Garrick, Gay, Irving, Johnson, Longfellow, Milton, Molière, Moore, and others.

### MEUNIER EXHIBITION CLOSES.

The exhibition of the works of Constantin Meunier at the Avery Library, Columbia University, closed at 6 P. M. last Sunday evening.

During this period 26,972 people attended, an average of 1,284 per day. The exhibition was well supported by the press, but was not exploited in any unusual manner. The large attendance was undoubtedly caused by genuine appreciation of the work of the great Belgian sculptor. An effort was made to extend the period, but this was impossible as the dates for Detroit and Chicago were fixed.

### PITTSBURGH.

The pictures forming the third annual exhibition of the National Association of Portrait Painters, recently shown at the Knoedler Galleries, New York, will be placed on view in the Carnegie Institute Galleries today, and the exhibition will be held conjointly with that of the collection of modern Americans, owned by Dr. Alexander Humphreys.



## COLLECTOR'S DEPARTMENT

Photographs of pictures, furniture and art objects of all kinds on which their owners desire information, as to history, originality or value, through correspondence which their reproduction may educe—may be sent to the ART NEWS office, addressed to above department, with notice, letter or documents, relating to the same, and will be reproduced for a nominal fee, to cover cost of reproduction.



"DEATH OF ARGUS" (No. 18)

"Death of Argus" (No. 18)

Editor AMERICAN ART NEWS.

Dear Sir:—I take the liberty of sending you a photograph of a picture which I have, said to have been bought in Italy by a former President of Venezuela some sixty years ago. The subject is known to be "The Death of Argus," painted by Rubens, but Doctor Willhelm Bode who saw it when here last, admired it greatly and said that in his opinion it is a genuine old Flemish picture, if not by Van Dyke by one of his followers.

Will you kindly give me your opinion about it? J. M. Wintrob.  
Philadelphia, Pa., Feb. 17, 1914.

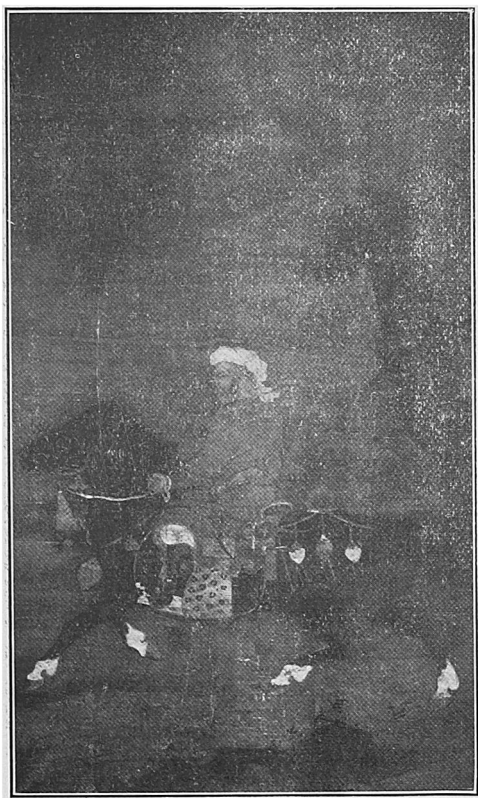
Mr. Heyman's Pictures.

Editor AMERICAN ART NEWS.

Sir:

In your issue of Jan. 2, you reproduced a photograph of Raphael's painting, "La Madonna Piccola" (La petite Sainte Famille), accompanied by a letter signed "Piccola." In your issue of Jan. 10, there is a letter signed "Raphael," in which the writer says, "The original painting was offered for sale by me in my Bond St. Gallery." This is quite correct. The painting was in my hands for sale, at the price of £40,000 (\$200,000).

A well-known English connoisseur had arranged to buy it, but his death put an end to our negotiations. I always believed he had an American connoisseur for it. I returned the picture to its original owner, who, I think, still has it, and I fancy I could get it again if needed.



EARLY CHINESE PAINTING.

Sold by Bourgeois Galleries to National Gallery, Ottawa.

I may add, that all the four works reproduced, in your two issues, Jan. 2 and 19, belonged to me. The number 9 is certainly not by "Constable" and No. 10 is not by "Greuze."

Should your two correspondents, "Innocence" and "Landscape," wish full particulars, they can get them on applying to me.

"Raphael" is wrong in thinking I have retired. I am still continuing my business as a dealer in art articles of value at the above address.

Yours faithfully,

Henry Ellis Heyman.

London, Feb. 10, 1914.

## LAMBERT THACKERAYANA.

At the Anderson Galleries, No. 15-17 East 40 St., the Metropolitan Art Association will sell next week the celebrated collections of Thackerayana, formed by the late Major Lambert of Phila., the dispersal of which, on the afternoons and evenings of Wednesday-Friday has attracted such worldwide attention. The third part of the Latta collection of Napoleoniana will be placed on exhibition today, and will be sold at auction Mar. 4-5, afternoons and evenings.

## GRISCOM AND CARVALHO SALES.

Two important sales, the most important thus far of the season, will be held by the American Art Association next week. The large collection of notable paintings by celebrated masters of the old and modern foreign and American schools, formed by the late Clement A. Griscom of Philadelphia, and which was placed on exhibition yesterday at the American Art Galleries, No. 6 East 23 St., will be sold at auction in the Plaza Hotel ballroom on Thursday and Friday evenings, Feb. 26-27, at 8.45 o'clock, and the unusual private collection of old Chinese porcelains, formed by Mr. S. S. Carvalho, business manager for many years of the Hearst publications, also placed on exhibition in the American Art Galleries yesterday, will be sold at auction there on the afternoons of Tuesday, and five following days, excluding Sunday, beginning each afternoon at 2.30 o'clock.

The Griscom pictures were noticed and described in the ART NEWS of Feb. 7. The old masters represented are Rembrandt, Molenauer, Previtali, Barocci, Franz Hals, J. Ruysdael, Snyder, Bol, Van Dyck, Miereveldt, Van der Helst, and Canaletto. The early English school is represented by Reynolds, Bely, Hoppner, Lawrence, Cotes, Morland, Raeburn, Crome and Constable.

Of the Barbizon masters, Corot, Daubigny, Troyon, Diaz, Rousseau and Dupré, are all well exemplified. The contemporary artists represented are Breton, Boudin, Harpignies, Pasini, Henner, Monticelli, Inness, Jongkind, De Hoog, Roybet, Cazin, Fromentin, Jacque, Vollon, Fortuny, Monet, Graham, Israels, Thaulow, Michel, Courbet, Decamps, L'hermitte, Ziem, Clays, Cassatt, Kever, Blommers, Verestchagin and De Penne.

The Carvalho porcelains, exhibited too late for notice this week, have long been known to connoisseurs and collectors for their choice quality and rarity.

## RARE CHINESE PAINTING SOLD.

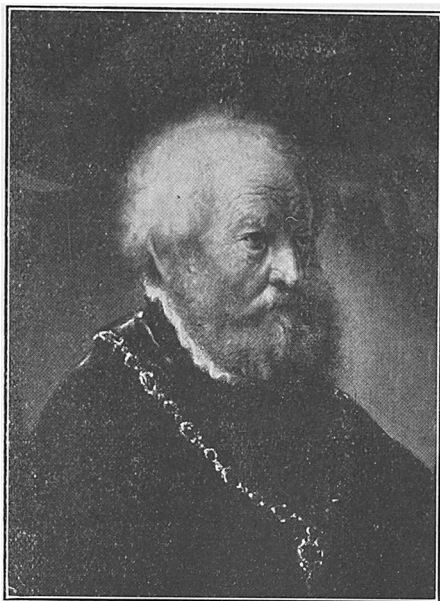
Another Chinese painting of unusual interest has been acquired by the Ottawa museum from the Bourgeois Galleries, 668 Fifth Ave.

It is a panel five feet high by three feet wide representing a Mongol prince riding a black horse. The prince is dressed in a Nile-green robe and wears a white turban. His horse, an Arabian, is very dark, with the exceptions of the fetlocks which are perfectly white, and from the harness hang ornaments of bright red and rich white.

This painting dates from the late Sung or early Yuan period, the middle of the thirteenth century, when the Mongol conquerors established their capital in Peking. The most famous painters of that period were Chao Meng Fu, famous for his horses which rivaled those of Han Khan the greatest master of the Tang dynasty, and Chao Meng Fu's disciple and imitator, Chang Chung Mu.

So many of the early Chinese paintings have been destroyed by time, fire or wars, that very few specimens of the art of that period are available and the many artists who flourished between the third and the fifteenth centuries are known mostly by name.

The Metropolitan Museum has at last, through its recent purchase of some hundred Chinese paintings, filled a gap in its collections.



"PORTRAIT OF AN OLD MAN."

Rembrandt.

In Griscom Sale, American Art Galleries, Feb. 26-27.

## Thackeray Collection

AT THE

## Anderson Galleries

Largest and most important Thackeray Collection in the world. Formed by the late Major William H. Lambert of Philadelphia. All the First Editions, hundreds of Original Drawings, many pages of Original Manuscripts, and an extraordinary Collection of Autograph Letters. Special exhibition, Monday afternoon, February 23d, 12 to 5 o'clock. Regular exhibition, 9 A.M. to 5 P.M. Tuesday. Special Evening Exhibition, Tuesday 8 to 10 P.M. Sale in six afternoon and evening sessions, 2:30 and 8:15 o'clock, beginning Wednesday afternoon, February 25th.

## Napoleon Collection

Part III of the unequalled Collection relating to Napoleon and the French Revolution formed by William J. Latta of Philadelphia, embracing Autographs, Caricatures, Portraits, Medals, and Original Drawings, is now on Public Exhibition and will be sold in four afternoon and evening sessions, beginning Wednesday afternoon, March 4th.

## Civil War Collection

On exhibition Friday, February 27th, to the sale March 9th and 10th in four sessions, the Civil War Collection formed by the late Major William H. Lambert of Philadelphia. Books, Pamphlets, Broadsides, Portraits, and a remarkable collection of Autograph Letters by the great leaders on both sides. Catalogues on request. Telephone, Murray Hill 7680.

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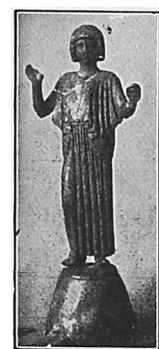
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**THE MATTHEWS SALE.**

In the ballroom of the Plaza Hotel there was sold on Tuesday and Wednesday evenings, by Thomas E. Kirby, of the American Art Association, the collection of 134 foreign and American paintings formed by Mr. Nicholas M. Matthews, of Baltimore. There was a small attendance on both nights and the bidding was rather listless, the highest price on Tuesday being \$1,150, which was paid for the Romney, "Portrait of Lord Byron." The bidding was a little more spirited on the second night when the Weenix "Still Life and Landscape," starting at \$1,000, brought the highest price of the evening, \$1,100, from Bernet, agent for "W." The prices in general were low. The grand total of the sale was \$27,490.

The following are lists of the paintings sold, the names of the buyers where obtainable, the sizes in inches, the first number being the height and the second the length, and the prices obtained.

**First Night's Sale.**

Dearman, J., "Rural Landscape," 5x7, Williams	55
Quartley, A., "Landscape," 4½x7½, Austin	40
Harnett, W. N., "Smoker's Den," 6¼x9, F. R. Kaldenberg	100
Constable, J., "Norfolk Landscape," 4¼x7, Williams	310
Dietrich, A., "Still Life—Flowers," 7x6, F. R. Kaldenberg	100
Ziem, F., "Venice," 5½x9, Williams	150
Chaigneau, F., "Sheep and Shepherd," 8½x6½, F. R. Kaldenberg	100
Maris, W., "Chickens," 7x10½, Emil Frankel	110
Koekkoek, B. C., "Skating in Holland," 8x11, A. H. Goldinghan	65
Diaz, N. V., "Pool and Landscape," 6x9, Williams	210
Herring, G. F., "Group of Animals," 8x12, Edward Maxwell	120
Zimmerman, R. S., "The Philosopher—A Portrait," 9½x7, G. Quackenbush	45
Zimmerman, R. S., "The Connoisseur—A Portrait," 9½x7, G. Quackenbush	50
Diaz, N. V., "Forest of Fontainebleau," 7x10½, Bernet, Agent, "W."	560
Gericault, J. L. A. T., "Battle Scene," 7½x- Bernet, Agent, "W."	130
Courbet, G., "Old Mill," 12x8¼, Williams	260
Johnson, "Scene in Livingston Co., N. Y., 10x12, F. C. Blandy	210
Cauwer, E. de, "Interior of a Cathedral," 12½x10	75
Berne-Bellecour, E. P., "The Sentinel," 13¼x- 9½, G. Quackenbush	205

Lance, G., "Still Life," 12x14	65
Koekkoek, B. C., "Marine," 11¼x14¾	100
Noterman, E., "Monkeys Playing With Dice," 12½x15¾	75
Henry, E. L., "Leaving Home," 10x17, H. W. Putnam	215
Constable, J., "Landscape With Dogs Chasing Ducks," 12x16, F. E. Claiborne	200
Verbockhoven, "At the Barn Door," 12½x16½, Henry Schulteis & Co.	290
Johnson, D., "Rodger's Slide—Lake George," 11x20	80
Quartley, A., "Landscape," 15x12	60
Bonheur, R., "Wild Boar," 15x12	75
Siebold, C., "Portrait of Artist by Himself," 15¼x12½, F. R. Kaldenberg	265
Magrath, W., "Come to Your Daddy," 15x18	75
Jones, H. Bolton, "Landscape," 12¼x18	75
Bierstadt, A., "Yosemite Valley," 14x20	163
Keith, W., "The Old San Francisco Mission," 14x21¼	110
Richards, W. T., "Marine—Misty Weather," 14x26, Bernet, Agent, "T."	230
Berne-Bellecour, E. P., "En Seile," 16x21, F. R. Kaldenberg	405
Berne-Bellecour, E. P., "Le Chemin le Plus Court," 16x21½, F. R. Kaldenberg	310
Parton, A., "Cows in a Creek," 17x22	180
Morland, G., "The Old White Horse," 17½x24	150
Henry, E. L., "Nearing Home," 17½x27½, H. W. Putnam, Jr.	370
Armfield, G., "Landscape With Dogs Catching a Hare," 18x24	50
Doughty, T., "Lake George," 18x27½	50
Wilson, R., "View of the Lake, Albano, Italy," 19½x24	115
Brown, J. G., "Clever Dog," 24x17, Bernet, Agent, "T."	500
Koekkoek, B. C., "The Shepherdess," 23½x18¾	80
Morland, G., "Sheep and Children," 20x23½	140
Brown, J. G., "Getting Acquainted," 25x20, G. Quackenbush	455
Thaulow, T., "The Mill Stream in Winter," 21½x25¾, Bernet, Agent, "W."	830
Chaigneau, F., "Sheep and Haystacks," 20x26	110
Unknown Contemporary, "Sir Joshua Reynolds," 24x20	40
Constable, J., "Hempstead Heath," 24½x29½	130
Hart, W., "Landscape and Cows," 28x24, Austin	210
Richards, W. T., "On the New England Coast," 22½x36½, C. J. McDonough	220
Michel, G., "Wood Choppers," 25½x32	140
Morland, G., "The Village Pump," 30x25, F. R. Kaldenberg	500
Bridgman, F. A., "Street in Constantine," 27½x- 26½, G. Quackenbush	465
Sully, T., "Portrait of Washington After Peale," 30x25	100
Haas, M. F. H. de, "Old Fort on Beach at Flushing," 24x40, F. E. Claiborne	210
Michel, G., "The Storm," 33x38½, F. R. Kaldenberg	210
Pail, E., "Feeding the Chickens," 35x45½	200
Romney, G., "Portrait of Lord Byron," 49x39, Williams	1,150
Cole, T., "Catskill Mountains," 39x62½	150
Inness, G., "Juniata River Near Harrisburg," 36x54, F. R. Kaldenberg	700

Total First Night.....\$13,160

**Second Night's Sale.**

Zorg, H. M., "Drinking Party," 6x8¾, C. Austin	25
Toornvliet, J., "Portrait of a Girl," 8½x6½, M. Knoedler & Co.	45
Goven, J. van, "The Bridge," 7½x10½, Bernet, Agent "L."	75

**SELIGMANN BROS. — Dissolution of Partnership**

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Elsheimer, A., "Conflagration—The Burning of Troy," 7½x11, Mr. Austin.....	60	Netscher, C., "Portrait of a Lady With a Greyhound," 28x23, Bernet, Agent "W.".....	220
Ostade, A. van, "Man Smoking," 7½x6, Mr. Mori, of Paris.....	200	Weenix, J. B., "Still Life," 35x29, Mr. P. Chester.....	240
Teniers (The Younger), "Monkeys—a Satire on the English Navy," 8¾x6¾, F. E. Claiborne.....	220	Berchem, N. P., "Italian Landscape," 25x30, Dr. Staab.....	220
Willlaerts, A., "Marine," 9x12, Mr. Williams.....	80	Heem, J. D. de, "Still Life—Fruit," 31½x39, Mr. Mori, of Paris.....	110
Jordaens, J., "Madonna and Child," 10½x8, Seaman, Agent "G. F. B.".....	150	Drooghsloot, J. C., "The Beggars' Inn," 38x41½, Dr. Staab.....	190
Toornvliet, J., "Portrait of a Fisherwoman," 11x9, Bohler & Steinmeyer.....	65	Teniers (The Younger), "Interior of The Archduke Leopold's Gallery," 30½x37¾, Mr. A. Kaufmann.....	160
Potter, P., "Landscape and Old White Horse," 11x9¾, Philip J. Britt.....	260	Zorg, H. M., "Kitchen Interior," 31x43½, Mr. Williams.....	430
Lil, T. van, "Eagle Devouring a Bird," 10½x14, Mr. C. Austin.....	30	Drooghsloot, J. C., "The Village Festival," 31½x45¾, Mr. H. Stillwagen.....	150
Teniers (The Younger), "Portrait of the Artist's Father," 9¾x14, Bernet, Agent "W.".....	260	Cortese, G., "In Battle," 32x45¾, Dr. Staab.....	150
Der Neer, A. van, "River Scene in Moonlight," 10x14, Bohler & Steinmeyer.....	400	Canalotto, "Venice," 29x49, W. W. Seaman, Agent "F.".....	265
Berchem, N. P., "The Fortune Teller," 12x9¾, Dr. Staab.....	75	Ribera, G., "The Market Vendor," 35½x48¾, Dr. Staab.....	110
Mondius, A., "Christ Breaking Bread at Emmaus," 10x13¾, M. Knoedler & Co.....	100	Hondecoeter, N., "Birds and Fowl," 37½x51¾, Mr. H. Stillwagen.....	220
Poelenburg, C. van, "Diana, Calypso, and others," 13x11, F. E. Claiborne.....	300	Kininck, P. de, "Birds-eye View in Holland," 48x54, Mr. C. Austin.....	200
Lauers, T. T., "Portrait of An Actor," 12x9¾, Mr. C. Austin.....	70	Backhuysen, L., "Naval Parade Before Amsterdam," 36¾x51, Mr. Mori, of Paris.....	110
Velde, W. van de, "Dutch Fishing Boats," 11¾x13¾, Mr. Williams.....	160	Jordaens, J., "Portrait Group—The Stoic and the Epicure," 44½x44½, Mr. Williams.....	180
Roos, P. P., "Landscape With Figures and Cattle," 11¾x14½, Dr. Staab.....	55	Weenix, J. B., "Still Life and Landscape," 58x51, Bernet, Agent "L.".....	1,140
Wouwerman, P., "Hawking Party," 14x12, Mr. Mori, of Paris.....	530	Snyders, F., "Dogs Attacking a Stag," 56x76, Mr. H. Stillwagen.....	500
Mignard, P. and Seghers, D., "Portrait of a Lady," 16½x13, Mr. J. Beck.....	110	Everdingen, A. van, "Snow in the Norse Mountains," 49x68, Bernet, Agent "L.".....	240
Schweickhart, H., "Landscape With Figures," 12¾x16½, Bohler & Steinmeyer.....	30	Snyders, F., "The King is Dead—Long Live the King," 72x60, Mr. Mori, of Paris.....	650
Horemans, J. J. (The Younger), "Artist's Studio," 13¾x16, Bernet, Agent "W.".....	190	Total Second Night.....	14,330
Roos, P. P., "Landscape With Cattle," 13¾x17, Mr. J. Beck.....	70	Total First Night.....	13,160
Neeffs, P. (The Younger), "Interior of Antwerp Cathedral," 13½x18¾, Mr. Mori, of Paris.....	110	Grand Total of Sale.....	\$27,490
Molenaer, K., "Skating," 13½x18¾, Frederick F. Sherman.....	70		
School of Rubens, "Portrait of a Man," 16¾x10½, Mr. Williams.....	65		
Van der Neer, E. H., "Portrait of a Young Lady at Her Toilet," 15x11¾, M. Knoedler & Co.....	650		
Wynants, J., "The Clay Bank," 11½x15¾, F. E. Claiborne.....	100		
Teniers (The Younger), "The Approaching Storm," 12¾x16¾, Philip J. Britt.....	75		
Canalotto, A. C., "Canal, Venice," 13¾x21½, Mr. Mori, of Paris.....	210		
Bril, P., "Landscape With Figures," 14½x22½, Bernet, Agent "P.".....	130		
Molenaer, K., "Skating in Holland," 15 3-5x20¾, A. H. Goldingham.....	95		
Van de Velde, J., "Still Life—Berries and Cherries," 20x15, Mr. C. Austin.....	60		
Molenaer, K., "Winter Landscape With Figures," 22x17¾, Mr. James Beck.....	90		
Netscher, C., "Portrait of a Lady," 21x17, Mr. Williams.....	900		
Berckhaide, G. and H., "Church in Amsterdam," M. Knoedler & Co.....	80		
Falens, Karl von, "Hunting Scene," 17½x25¾, Dr. Staab.....	80		
Metsu, G., "Schoolmaster Chastising a Boy," 22¾x19¾, Mr. Williams.....	110		
Wertmuller, A. U., "Portrait of a Brigand," 23½x19, Mr. C. Austin.....	100		
Weenix, J. B., "Portrait of Ludolf Backhuysen and His Domestic," 23½x19¾, Mr. J. Beck.....	100		
Huysum, J. van, "A Basket of Flowers," 19½x24, Bernet, Agent "L.".....	400		
Brueghel, J. and Rottenhammer, J., "The Kindly Fruits of the Earth," 19½x26, W. W. Seaman, Agent.....	140		
Ommeganck, P. B., "Landscape With Peasants and Cattle," 19½x26, Mr. Chester.....	130		
Honthorst, G., "Reflection," 20x25, Mr. C. Austin.....	100		
Aelst, G. van, "Still Life—Flowers," 25½x20, M. Knoedler & Co.....	200		
Van Der Poel, E., "The Conflagration," 20¾x26, H. Godwin.....	210		
Kaufmann, A., "Portrait of Cardinal Porta," 26x20, Mr. H. Stillwagen.....	50		
Bol, F., "Portrait of a Lady," 26½x21½, Mr. Williams.....	350		
Jardin, K. du, "At the Fountain," 19¾x29¾, Dr. Staab.....	120		
Rosa, S., "Portrait of An Old Man," 28x24, Mr. H. Stillwagen.....	110		
Smith, G., "Near Southampton, England," 21½x30, E. L. Beers.....	100		
Huysum, J. van, "Basket of Flowers," 30½x21½, Mr. P. Chester.....	350		

## Williamson Tapestry Sale.

On Tuesday afternoon, at the American Art Galleries, 16 XVI-XVIII century tapestries belonging to Mr. C. F. Williamson, of Paris, were sold for \$9,250. Mr. Vitall Benguât paid \$1,000 for a Louis XIV Aubusson verdure tapestry, a stag attacked by dogs, and Mrs. George Tucker, \$825 for an Aubusson tapestry, "Garden and Landscape," from a cartoon by Oudry.

On Wednesday next, Feb. 25, there will be placed on exhibition in the American Art Galleries, the collection of prints, illustrated books and furniture, with a remarkably beautiful Greek statue, a Venus Anadyomene, of the third century, B. C., formed by Mr. H. C. Hoskier of South Orange, N. J.

The collection is an important one, and the statue, which comes from Spink & Co., of London, who sold it to Mr. Hoskier in 1905, and which represents the best period of Greek classic art, will excite wide attention. It is endorsed by Mr. Solomon Reinach in the Revue Archæologique of May-June, 1903.

The Merwin Sales Company announce three sales at their rooms, No. 76 East 40 St., for next week, of interest to book collectors. On Tuesday morning, noon and afternoon, will be sold the Library of Capt. James C. Post, U. S. A., on Wednesday and Thursday mornings at 10.30 o'clock, rare books on the Fine Arts, first editions, standard sets, etc., the collection of Mr. Christian D. Ross of Brooklyn, and on Friday morning and afternoon, a valuable collection of books relating to Ireland, formed by Mr. Stephen J. Richardson.

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